



Sydney Theatre Company

SYDNEY THEATRE COMPANY and GOLDMAN SACHS JBWERE present

Ying Tong

BY ROY SMILES

WALK WITH
THE
GOONS



MAJOR SPONSOR

Goldman
Sachs

JBWere

MEDIA PARTNER

702 ABC
Sydney

MYER

Principal Sponsor

You & Us

70,000 people in markets worldwide.
And our undivided attention.



With a force 70,000 people strong, UBS is a leading global asset manager, an award-winning investment bank, and one of the largest managers of wealth in the world. And yet all this power, all this expertise and all these resources exist for one purpose and one purpose only: to help realize the needs and aspirations of every individual we call a client, in a relationship we call You & Us.

www.ubs.com

Wealth Management | Global Asset Management | Investment Bank

You & Us



Charming Europe.

The cobblestone streets of Europe have been explored for centuries. With award-winning service and crew that speak more than 120 languages, Emirates flies to over 80 destinations worldwide. So you too can find your own special corner of Europe.

Emirates now flies daily to 21 destinations across Europe. Fly Emirates. Keep discovering.

Manchester Glasgow Hamburg Moscow
Birmingham Düsseldorf
London Heathrow Frankfurt Munich
London Gatwick Paris
Zurich Nice Vienna
Milan
Venice
Athens Rome
Malta Larnaca Istanbul



Emirates



Inspired performances
leave lasting impressions.

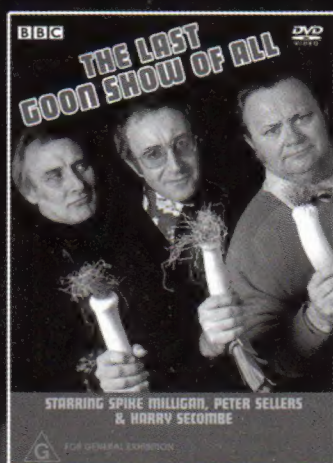
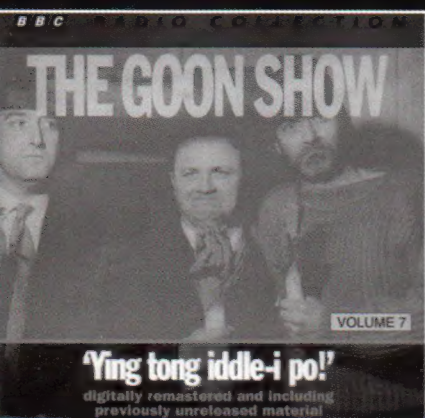
TPAGSJBW5415

Goldman Sachs JBWere Services Pty Ltd ABN 27 004 595 440
Goldman Sachs is a registered trade mark of Goldman, Sachs & Co.

Goldman
Sachs

JBWere

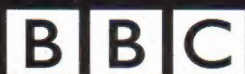
Goon but not forgotten



Experience the comic genius that inspired the Sydney Theatre Company production. The complete original BBC radio series is now available on CD and MP3. Also available, The Last Goon Show of All on DVD.

Available from ABC shops, ABC centres and all good retailers.

For home delivery phone 1300 360 111 or visit abcshop.com.au



Dead Caesar lives!

By Chris Taylor

With Ben Borgia, Alan Dukes, Andrew Hansen, John Leary, Ewen Leslie, Toby Moore
Director Tamara Cook

Just when you thought it was safe... he's back, and he's wearing a toga!

Dead Caesar is the utterly hilarious comic romp from writer Chris Taylor and composer Andrew Hansen, best known for their collaboration on the wildly successful TV satire *The Chaser*. A sell-out success in its original Wharf 2LOUD Push season, *Dead Caesar* returns to Wharf 2 for strictly limited encore. Don't miss this mad and filthy re-telling of the Julius Caesar story... the only version to leave you with a feel-good massacre song to hum going home.

From 4 July, Wharf 2
wharf2loud.com



Wharf 2LOUD
is supported by



The Taming of the Shrew

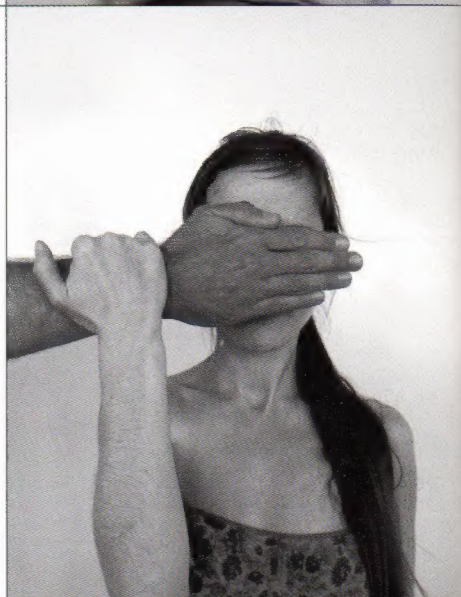
By William Shakespeare

Director Rachel McDonald

In this early comedy was Shakespeare really saying that a husband should be a woman's lord, life, keeper and sovereign? This is a play that polarises audiences and artists – but either way it leaps off the page into a dream world where two fantasies are explored: the strong woman's desire for a man who does not fear her; and the male dream of dominating a wild cat.

Experience this special production, part of Sydney Theatre Company's Education program.

From 25 May, Wharf 2
Evening Performances (for the general public): 28 May, 5 June, 6 June at 7pm.



2008 Subscription Season Competition

Here's your chance to rub shoulders with the A-list at STC's Opening Nights in 2008, and help to raise funds for the Sydney Theatre Company Foundation. The winner of this fantastic draw will receive an Opening Night package including 2 tickets to each subscription season Opening Night in 2008. This total package is valued at more than \$3,500.

Proceeds of the competition will help fund Sydney Theatre Company's education and artform development programs. Tickets are \$50 each and are available by contacting the STC Development Department on 9250 1717 or glepoertrench@sydneytheatre.com.au. Tickets can be purchased up until 5:00pm on Thursday, 23 August 2006. The winner will be drawn at The Wharf, Pier 4, Hickson Road, Walsh Bay, on Friday, 24 August 2007 at 12:00pm. The winner will be notified by mail, and will be published in the September edition of STC e-news and the next *Currents*.

An entry form and full terms and conditions of the competition are available at sydneytheatre.com.au.





Wharf 2LOUD presents

Self Esteem

By Brendan Cowell

With Russell Kiefel, Betty Lucas, Robin McLeavy, Heather Mitchell,
Tim Richards, Toby Schmitz, Rod Smith
Director Brendan Cowell

CHAD is coming to save you. CHAD is a strike-force of identically cloned males in their early twenties. CHAD, your CHAD, arrives tonight. *Self Esteem* is the new black comedy from Brendan Cowell (*Love My Way, Bed*) about an everyday Australian family changed forever by CHAD. Suddenly Mum's in lycra. Dad's plagued by rats and Rick discovers the relationship between flesh, the internet and credit cards. But Lucy, well, she won't budge. Self-abuse, self-deception and self-medication don't equal self-esteem. Not in her backyard.

From 20 April, Wharf 2
wharf2loud.com



Wharf 2LOUD
is supported by



Sydney Theatre Company and Audi present

The Art of War

By Stephen Jeffreys

With The STC Actors Company
Director Annabel Arden

Sun Tzu's two-and-a-half thousand year old manual, one of the most influential treatises on warfare, is reconfigured as a new drama by Stephen Jeffreys, specially commissioned for the STC Actors Company. Here three narratives collide – a love story, party political venality and corporate manoeuvring, using war as a model for life, relationships and making money. As the stories progress through these compelling worlds of passion, finance and intrigue, Sun Tzu's crucial philosophy that victory should arrive without war, is increasingly ignored – to shattering effect.
'Stephen Jeffreys is London's best kept secret. What he doesn't know about playwriting isn't worth knowing' Stephen Daldry

From 14 May, Wharf 1



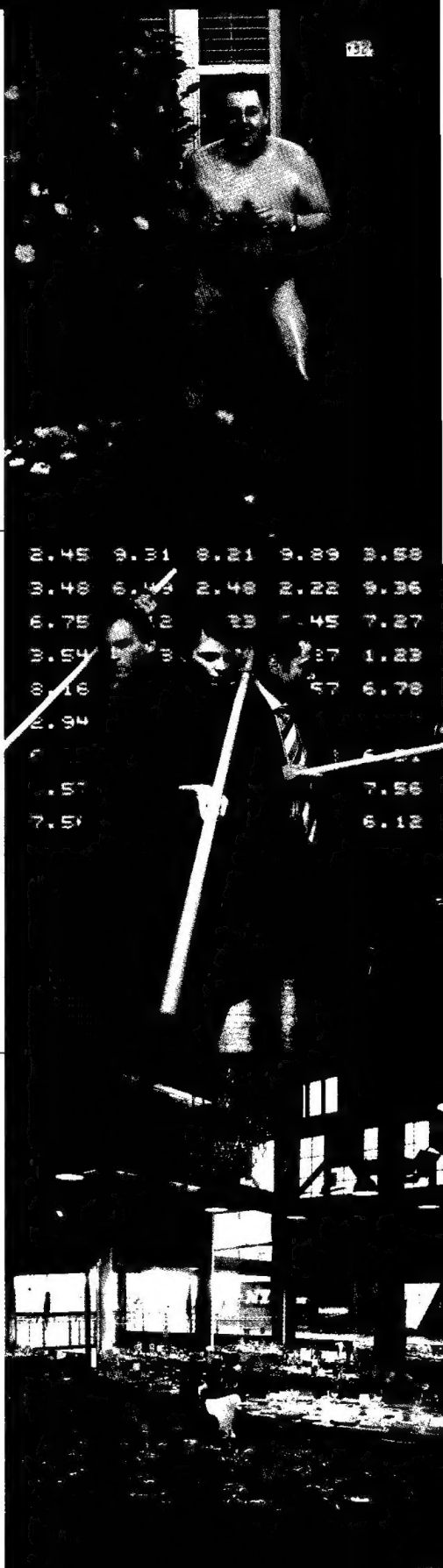
First Act: STC's Annual Fundraising Gala

Save the evening of Monday 18 June now to join Sydney Theatre Company's Artistic Director, Robyn Nevin, at the company's annual fundraising dinner and auction. This event will feature performances showcasing the unique talents of STC's artists, divine food from Tim Pak Poy and Aaron Ross's Wharf Restaurant kitchen, and the chance to acquire fantastic items and exclusive experiences in the silent auction.

Funds raised support STC's education program which subsidises the attendance of 30,000 primary and secondary school students at theatre performances annually, and Wharf 2LOUD which offers new opportunities to emerging theatre artists.

We need you, our subscribers and theatre lovers, to support our work in nurturing Australian creative talent. Please join us at this great fundraising event. For more information please contact Georgina Le Poer Trench, Philanthropy Coordinator, (02) 9250 1717 or glepoertrench@sydneytheatre.com.au

WHAT'S COMING UP



SYDNEYTHEATRE.COM.AU



YingTong^{BY ROY SMILES} A WALK WITH THE GOONS

CAST

Spike Milligan **GEOFF KELSO**
Peter Sellers **JONATHAN BIGGINS**
Harry Secombe **DAVID JAMES**
Wallace Greenslade **TONY HARVEY**

Director **RICHARD COTTRELL**
Set and Costume Designer **MICHAEL SCOTT-MITCHELL**
Lighting Designer **DAMIEN COOPER**
Sound Effects Designer **PAUL CHARLIER**
Sound Designer **JEREMY SILVER**
Assistant Director **JOHN SHEEDY**
Singing Coach **JEREMY POWELL**
Fight Consultant **KYLE ROWLING**
Production Manager **JANET EADES**
Stage Manager **JOHN REID**
Deputy Stage Manager **KATE SMITH**
Assistant Stage Manager (on tour) **EMMA BEAUREPAIRE**
Hair, Wig & Make-up Supervisor **LAUREN A. PROIETTI**
Production Photographer **HEIDRUN LÖHR**

This production opened 14 April at the Sydney Opera House Drama Theatre.
There will be one interval.



JONATHAN BIGGINS
Peter Sellers

For Sydney Theatre Company: **As Performer:** includes *Summer Rain*, *Soulmates*, *As Writer/Director:* includes *The End of the Wharf As We Know It*, *Sunday In Iraq With George*, *Free Petrol*, *Fast and Loose*, *Best We Forget*, *Revue Sans Frontiers*, *The Republic of Myopia*. **Other theatre:** includes for MTC: *The Importance of Being Earnest*. For QTC: *The Venetian Twins*. For VSO: *Ruddigore*. For Essgee Productions: *A Funny Thing Happened on the Way to the Forum*. For Tilbury Hotel: *A Broad With Two Men*. For State Opera of South Australia: *The Mikado*. For Glen Street Theatre: *The Best Bits of That Broad and Those Men*. For Opera Australia: *Orpheus In The Underworld*, *The Mikado*, *Fledermaus*. **TV/Radio:** *The Dingo Principle*, *Noah's Ark*, *World Series Debating*, *Good News Week*, *The Party Machine*, *Thank God He Met Lizzie*, *Those Dear Departed*. **Other:** Jonathan is perhaps best known as a writer and performer of revue. With Drew Forsythe and Phillip Scott he created *Three Men and a Baby Grand*, which toured Australia, then went to the Edinburgh Fringe Festival before becoming a ten-part ABC Television series. He's also written two books, *As it Were* and *The 700 Habits of Highly Ineffective People*.



TONY HARVEY
Wallace Greenslade

For Sydney Theatre Company: **Barrymore.** **Other theatre:** For Disney Theatrical: *The Lion King* (Sydney, Melbourne, Shanghai), *Beauty And The Beast*. For Monkey Baa: *Worry Warts*. For Moira Blumenthal: *Earl*. For Jacobsen Entertainment: *Lend Me A Tenor*, *Return To The Forbidden Planet*, *Fame*. For Really Useful Productions: *The Graduate*. For The Production Company: *How To Succeed In Business Without Really Trying*. For Adelaide Festival Centre Trust: *Me And My Girl*, *Guys And Dolls*. For Sydney Opera House Trust: *You're Gonna Love Tomorrow*, *Simply Weill*. For Q Theatre: *Pearls Before Swine*. **Film:** *The Wiggles Movie*, *As Happy As Larry*, *The Night We Called It A Day*, *Kokoda Crescent*, *Young Einstein*, *Starstruck*, *The Killing Of Angel Street*. **TV:** *Love My Way*, *Blonde*, *Time Trax*, *Gluttony*, *Home And Away*, *Grim Pickings*, *Rafferty's Rules*, *Sons And Daughters*, *A Country Practice*, *All The King's Men*, *A Town Like Alice*, *Captain James Cook*, *The Timeless Land*, *The Restless Years*.



DAVID JAMES

Ado About Nothing, *Pericles*, *Twelfth Night*, *Macbeth*, *The Taming of the Shrew*. For Marian St Theatre: *Broadway Bound*, *Labour Day*. For Pork Chop: *Ruby's Last Dollar*, *Rosencrantz and Guildenstern are Dead*. For Griffin: *Alive at Williamstown Pier*. For Riverina Theatre Co: *Bouncers*, *The Popular Mechanicals*. For NIDA Company: *No Names*, *No Pack Drill*. For Q Theatre: *Kenny's Coming Home*. For Sydney Festival: *Short Circuits*. For Universal Theatre: *Up 'N Under*. For Gateway Commercial Productions: *Ladies Night*. For Illustrious Theatre Co: *Dylan*. **Film:** *Rage in Placid Lake*, *Prick*, *Fine*, *The Birthday Present*, *Operation Sex Drive*, *White Noise*. **TV:** *The Postcard Bandit*, *Australians At War*, *All Saints*, *Backberner*, *Water Rats*, *GP*, *Seven Deadly Sins*, *Police Rescue*, *The Flying Doctors*. **Other:** David is perhaps best known as a presenter of ABC's *Playschool*, also touring nationally as part of its live concert program. **Training:** NIDA.



GEOFF KELSO
Spike Milligan

For Sydney Theatre Company: **Democracy.** **Other theatre:** For Company B: *As You Like It*, *Welcome To Broome*, *Up The Road*, *Dead Heart*, *Royal Commission into the Australian Economy*. For Black Swan Theatre Company: *Accidental Death of an Anarchist*, *Uncle Vanya*, *Yandy*, *Copenhagen*, *ART*, *One Destiny*, *Popcorn*, *The Floating World*, *Waiting for*

Theatre Company: Paddy. For The Pinjarra Project: *Bidenjarreb Pinjarra* (toured throughout Australia including the Sydney Olympic Festival of The Dreaming in 1997) For Opera Australia/WA Opera: *Die Fledermaus* (Perth, Sydney & Melbourne). For State Theatre Company of WA: *The Country Wife*, *Model Citizen*. For Hole in The Wall Theatre Company: *The Recruiting Officer*, *Our Country's Good*, *Season's Greetings*. **Stand Up Comedy:** All major comedy venues in Sydney and Melbourne, 1978-1989. **Radio:** *Dr Poo* (2DoubleJay 1979-1981). **Film:** *My Shout*, *Frankie's Story*, *Where The Two Rivers Meet*, *Aftershocks*. **Television:** *Good News Week*, *The Gillies Report*, *The Dingo Principle*, *Sleepover Club*, *Streetsmartz*, *Sharknet*, *Southern Cross*. **Awards:** 2003 Best Actor WA Equity Award, 1991 Best Actor Swan Gold Award, 1977 National Theatre Awards: Best Actor [WA] and Best New Talent [WA].



RICHARD COTTRELL
Director

For Sydney Theatre Company: *Vita and Virginia*, *She Stoops to Conquer*, *Lettice and Lovage*. **Other Theatre:** For Nimrod: *Arms and the Man*, *Wild Honey*, *The Merchant of Venice*, *All's Well that Ends Well*, *The Winter's Tale*, *Les Liaisons Dangereuses*. For Belvoir Street: *When the Wind Blows*. For STCSA: *The Revenger's Tragedy*. For Marian Street: *Things We Do for Love*, *Neville's Island*, *Henceforward*. For Jane Street: *Camino*

Lady Windermere's Fan. For Bristol Old Vic: includes *Hamlet*, *Macbeth*, *Troilus and Cressida*, *Cabaret*, *Destiny*, *The Provok'd Wife*, *Hedda Gabler*, *The Seagull*. For Stratford, Ontario: *Richard II*, *The Country Wife*, *All's Well That End Well*. For Playwrights' Horizons, New York: *The Uneasy Chair*. For E59E, New York: *The Woman Destroyed*. For Canadian Stage Company: *Indian Ink*. For National Theatre, Portugal: *King Lear*. **Opera:** For VSO: *Andrea Chenier*, *Tannhäuser*. For Opera Theatre of St. Louis: *The Merry Widow*. **Translations:** plays by Feydeau, Ionesco, Racine, Chekhov. **Adaptations:** *Howard's End*, *A Room With A View*, *The Longest Journey*. **Positions:** Artistic Director, Bristol Old Vic, Associate Director, Stratford Ontario, Artistic Director, Nimrod Theatre. **Training:** As an actor in Paris.



MICHAEL SCOTT-MITCHELL
Designer

For Sydney Theatre Company: 23 productions including *Amigos*, *Major Barbara*, *A Delicate Balance*, *The Life of Galileo*, *As You Like It*, *The Trackers of Oxyrhynchus*, *Dead Funny*, *Les Parents Terribles*. **Other theatre:** Inaugural designer for Bell Shakespeare: 11 productions including *Troilus & Cressida*, *A Midsummer Night's Dream*, *The Merchant of Venice* (twice). For MTC/QTC: *The Tempest*, *Long Day's Journey Into Night*, *Navigating*. For Company B/ MTC: *The Unexpected Man*. For Company B: *Diving for Pearls*.

Cabaret. For ATYP: *Macbeth*. For Harry M Miller: *Pageant*, *Jesus Christ Superstar* (arena & stage productions). For ACTA: *Dazzle of Shadow*. For The R Company, San Francisco: *The Ancient Mariner*. **Opera:** OA's *Andre Chenier*, *L'elisir d'Amore*, *Rinaldo*, *Tannhäuser*, *The Puccini Spectacular*. **SOSA's:** *Der Ring des Nibelungen*, *Il Trovatore*. **Other design & concept credits:** include the Cauldron and Opening Ceremony Stage, Sydney 2000 Olympic Games, the Cauldron, Ceremonial Stages and several sections of the Cultural Presentation for the Asian Games Doha 2006. **Awards:** 2005 Helpmann Award, Best Scenic Design for *Der Ring des Nibelungen*, Green Room Award, Best Opera Design for *L'elisir d'Amore*, Adelaide Critics Award for *Il Trovatore* (SOSA), The Chief Glugg's Award for *Les Parents Terribles*. **Positions:** Michael lectures in Theatre Design at UTS and NIDA and sits on the Board of Studies for NIDA. A founding director of D4Design, responsible for designing the multi-award winning Rockpool Restaurant & Regents Court Hotel. **Other:** Michael's photographs documenting his designs for *Der Ring des Nibelungen* have recently been acquired by the National Library of Australia. **Training:** Studied architecture at Sydney University before receiving a Bachelor of Dramatic Art-Design from NIDA.



DAMIEN COOPER
Lighting Designer

For Sydney Theatre Company:

King Lear, *Morph*, *These People* (Blueprints). **Other Theatre:** For Company B: *Keating*, *Peribanez*, *Stuff Happens*, *The Chairs*, *The Spook*, *In Our Name*, *The Threepenny Opera*, *The Underpants*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*, *The Ham Funeral*. For Ensemble Theatre: *Ten Unknowns*, *Old Times*. For Performing Lines: *Three Furies*, *Theft of Sita*. For Bell Shakespeare: *Moby Dick*. For New Theatricals: *The Woman in Black*, David Hare's *Via Dolorosa*. For QTC: *Away*. For Opera Australia: *Alcina*, *The Magic Flute*. For Sydney Dance Company: *Director's Cut*, *Grand*, *Some Rooms*, *Shades Of Gray*, *Air* and other *Invisible Forces*, *Mythologia*, *Body of Work*, *Ellipse*. For Australian Ballet: *Tivoli*, *Swan Lake*. For Australian Dance Theatre: *Nothing*, *The Age of Unbeauty*, *Plastic Space*, *Birdbrain*, *Attention Deficit Theory*. For Chunky Move: *Spectre in the Covert*, *Memory*, *Corrupted 2*, *Body parts*, *Fleshmeet*. For Legs on the Wall: *Under the Influence*, *Homelands*, *Runners Up*. For Flying Fruit Fly Circus: *Fusion*, *The Gift*. For Adelaide Festival: *Universal Playground*, *Flamma Flamma*, *Red Square*. For Sydney Opera House: *Honour Bound*, *Lord of the Rings Symphony*. **Positions:** Tutor and Lecturer in Lighting Design NIDA. **Awards:** Sydney Theatre Award for Best Lighting Design for *The Lost Echo*. Sydney Critics Award Best Lighting Design for *Summer Rain*, Mike Walsh Fellowship 2003. **Training:** NIDA Technical Production 1996.

Scenes from a Separation, *The Miser*, *Victory*, *Amigos*, *The Way of the World*, *Soulmates*, *The Floating World*, *Heartbreak House*. **Other theatre:** For Sydney Opera House/Malthouse: *Honour Bound*. For Force Majeure: *Already Elsewhere*. For Porkchop Productions: *Ruby's Last Dollar*, *Last Cab to Darwin*. For Black Swan: *Live Acts on Stage*. For Company B: *The Lieutenant of Inishmore*, *Buried Child*, *Suddenly Last Summer*, *The Seagull*, *WASP*, *A View From The Bridge*, *The Blind Giant is Dancing*, *Aftershocks*. For DVB Physical Theatre: *Can We Afford This?* For STCSA: *The Fire on the Snow*, *The Shifting Heart*, *A Little Like Drowning*. For Entr'Acte: *Eclipse*, *Possessed/Dispossessed*. For Stalker Theatre: *Blood Vessel*. For Griffin: *Presence*, *Chilling and Killing my Annabel Lee*. **TV:** *Aftershocks*, *One Australia*. **Film:** *Candy*, *Green Eyes*. **Sydney Theatre Company:** **Sound Design:** *Democracy*, *The Real Thing*, *The Breath Of Life*, *Copenhagen*, *Three Days of Rain*, *A Cheery Soul* (co-production with Company B). **Other theatre:** Company B: *The Underpants*, *Waiting For Godot*, *My Zinc Bed*, *The Little Cherry Orchard*, *As You Like It*, *The Judas Kiss*, *The Alchemist*, *Night on Bald Mountain*, *The Governor's Family*, *Hamlet*, *Radiance*, *A Little Like Drowning*. **Film:** *Looking for Alibrandi*, *The Projectionist*. **Installations:** *Powerhouse Museum: Transport*. *Those Final Moments*, *Proxy*.

Daughter, *The Prospectors*. For Griffin Theatre: *The Peach Season*. For TRS/Sydney Opera House: *Cross Sections*. For Company B: *Gates of Egypt*, *Stuff Happens*, *Run Rabbit Run*. For TRS: *This Blasted Earth*, *Woyzeck*, *Little Boy*, *Crazy Brave*, *Thrall*. For Q Theatre: *Somewhere, Car Gods Burn*. For Darlinghurst: *The Internationalist*, *Matt and Ben*, *Whale Music*. For Stablemates/TRS: *Constance Drinkwater* and *The Final Days of Somerset*. **As Producer:** *Chicks Will Dig You!* **Film:** *Outside*, *First Date*.



JOHN SHEEDY
Assistant Director

For Sydney Theatre Company: **As Assistant Director:** *Doubt*. **As Director:** *Brecht Workshops (Education)*. **Other theatre:** **As Director:** For the Old Fitzroy Hotel: *Sold*. For Darlinghurst: *Some Explicit Polaroids*. For NIDA: *Closer*, *The Return*, *A Midsummer Night's Dream*, *Who's Afraid of the Working Class*. For WAAPA: *Unidentified Human Remains and the True Nature of Love*. For Curtin University: *Terrorism* (co-production with Black Swan Theatre Company). For B Sharp: *Love*, *Blasted*, *Sink or Swim*. **As Assistant Director:** For Company B: *The Lieutenant of Inishmore*. **Other:** Belvoir St 24hr Play Project, 2005, 2006 Theatrelab. **Awards:** Best Director Runner-up 2006 Melbourne Short and Sweet Festival. **Training:** NIDA Director's Course.



JEREMY SILVER
Sound Designer



PAUL CHARLIER



David James, Jonathan Biggins, Geoff Kelso, Tony Harvey

ROY SMILES

Roy Smiles is from West London. His many plays include: *Top of the Town*, *Danny Boy*, *The Promised Land*, *Stand Up*, *Roberto Calvi Is Alive & Well*, *The Little Green Monkey Club*, *Lunatics' Tango*, *Bombing People* and his 'Dead Comedian's Trilogy': *Ying Tong* (The Goons), *The Lad Himself* (Tony Hancock) and *Schmucks* (Groucho Marx/Lenny Bruce). *Ying Tong* got to London's West End – The New Ambassadors Theatre – and has also been performed in New Zealand and South Africa. The English producer of *Ying Tong* – Michael Codron – is producing his latest play *Year of the Rat* (about George Orwell's attempts to write *Nineteen Eighty-Four*) in the West End later this year.

"Spike was the godfather of alternative comedy. The Pythons got totally influenced and I watched Python and I was totally



Roy Smiles

AUTHOR'S NOTE

ROY SMILES

I grew up in the England of the 1970s: a grey and mean land where it always rained. All skinhead gob, inflation, the three day week and losing the Cod War to Iceland. The latter being one of my country's more embarrassing moments but in our defence they threw herring and we only had bullets: the dirty rotten swines! Our navy never had a chance I tell you!

I was living at that time in West London with my brother, sister and widowed father. A Geordie of few words and those few words were: 'shut up'. But though we were poor – we were miserable. There were several gleams of comedic light midst the sobbing and the head-butting however: the God-like Dave Allen Show on BBC 1 on Tuesdays and the repeats of the *Goon Show* on Sundays on Radio 2.

Throughout the 70s my brother and I were transfixed by listening to the *Goon Show*. It was supposed to be an 'old' show but was light years ahead of just about anything else at the time – save Dave Allen. The reactionary humour of *The Comedians* and *Love Thy Neighbour* and the sitcom tedium of *Terry & June* could just not compare to a revolutionary show that came from that most conservative of decades: the 1950s.

It was surreal humour from another planet and blew away anything I've heard before or since. It wasn't just Spike Milligan's scripts which were brilliant of course. Peter Sellers remains, for me, the finest comic actor of my lifetime. Not only was every voice sheer perfection but he inhabited every role as if it were him. Harry Secombe's role has always been vastly underrated. But listen to any average *Goon Show*, listen to the way he drives every episode, not only with his natural verve but with his delivery: the speed and diction of which are unsurpassable.



Geoff Kasso, Jonathan Biggins, David James, Richard Cottrell

enthusiasm of the Milligan and Secombe families has been deeply touching.

If anything the play is a tribute to Spike Milligan and his genius. I adore the Monty Python team but *Monty Python's Flying Circus* took six guys, all from university, to write. Milligan was working class, uneducated and – at the time he first started writing the *Goon Show* – unemployed and he did it (mostly) alone. Writing the show for nine long years and at that high a level drove him alas to the edge of madness; but my world would be a lesser place without the *Goon Show* and certainly a greyer one.

SPIKE MILLIGAN

STEPHÈN DIXON

Spike Milligan was once talking about Eccles, his favourite *Goon Show* character. "Eccles represents the permanency of man, his ability to go through anything and survive. They are trying to get off a ship on the Amazon and lower a boat. When they get to the shore Eccles is already there."

"How did you get ashore?"

"Ho hum, I came across on that log."

"I log... that's an alligator!"

"Ooh. I wondered why I kept getting shorter."

Milligan never achieved Eccles's simple dream of happiness, and comedy is richer for his failure. He lived his life at the end of his mind's tether and was always a man of seemingly irreconcilable contradictions: an anarchist with a passion for conservation, a vulnerable and acutely sensitive exhibitionist, a sophisticated person who preferred to retain a vision of childlike purity.

He was often distinctly unsettling, both offstage and as a writer/performer. The writer and jazz singer George Molly while

George Orwell's assertion that "whatever is funny is subversive" was never truer than in the case of Milligan. He didn't invent surrealistic radio comedy – nor did he ever claim to – but he opened up the medium with his uncluttered anarchic vision, and his influence since the early 1950s has been vast. It took its toll: "I was trying to shake the BBC out of its apathy. I had to fight like mad and people didn't like me for it. I had to bang and rage and crash. I got it right in the end, and it paid off, but it drove me mad in the process... I'm unbalanced. I'm not a normal person, and that's a very hard thing to have placed upon you in life."

"I think he widened the horizons of comedy. Created comedy out of things noone else was able to. I think his work was deceptive, some of it looked very silly but it was incredibly complex."

MICHAEL PALIN

Milligan was educated at the Convent of Jesus and Mary, Poona, and, after his father was posted to Rangoon in 1929, at the Brothers de La Salle; the family stayed in Burma until 1933, when they returned to England to what Milligan described as a fairly impoverished life and where his education continued at the South East London Polytechnic in Lewisham. He worked in a nuts and bolts factory, but had already decided to become an entertainer, and learned to play the ukulele, guitar and trumpet. At one point he won a Bing Crosby crooning competition at the Lewisham Hippodrome.

When the war broke out he joined his father's old regiment and served in north Africa, where he first met Harry Secombe. He began to organise music and comedy shows for the armed forces entertainment organisation Ensa with Secombe and others, and was wounded in Italy. His war experiences later formed the basis for a number of bestsellers, including *Adolf Hitler My Part In His Downfall* (1971), *Monty, My Part In His Victory* (1976) and *Mussolini: His Part In My Downfall* (1979).

Milligan "sort of wandered around". It was during these wanderings that he renewed his friendship with Secombe, who had been struggling along as a comic at the Windmill Theatre in London's West End which, in a pre-strip club era, provided static nude tableaux. He also made the acquaintance of another young hopeful, Peter Sellers, and the wild-haired and equally anarchic Michael Bentine.

All gravitated to Jimmy Grafton's pub in Westminster, where they would do turns in the back room to entertain each other. And it was there that the seeds of the *Goon Show* were sown.

Grafton was writing jokes for the radio comedian Derek Roy and, impressed by Milligan's unique view of the world, asked him to co-write some material. In this way Milligan wrote for several top comics of the day – Bill Kerr, Alfred Marks and even Frankie Howerd. He also wrote for Secombe and Sellers, who had started to become established, in a modest way, as radio performers. Sellers had the best contacts and first put the idea for the *Goon Show* to the BBC ("Goon" came from a strange being in the Popeye cartoons which Milligan loved).

The corporation was lukewarm, but agreed to give the show – starring Sellers, Milligan, Bentine and Secombe – a trial run under the title *Crazy People*. Thus it began in May 1951, swiftly changing its title and losing Bentine, whose surreal style clashed with Milligan's. It ran, with 26 shows a year, for nine years. It toured the variety theatres as a stage show in the early 1950s, and it was on this tour that Milligan's emotional imbalance began to assert itself. In Coventry his solo spot went badly and he strode to the footlights and raged at the audience: "You hate me, don't you?"

Receiving an affirmative, he threw his trumpet to the stage and stamped on it – and when this was greeted with appreciative applause, left the stage and locked himself in his dressing room. Knowing all too well that he was not



Jonathan Biggins, David James

Milligan, with or without Grafton or Larry Stephens, wrote all the shows, with Eric Sykes drafted in to help on occasion. Although the show could hardly have existed without Milligan's participation, his difficult behaviour kept him at constant loggerheads with the BBC. However, it was when the programmes ended – at Milligan's instigation – in 1960 that his personal demons started to dominate his private and professional life. "When the Goons broke up I was out of work," he said. "My marriage ended because I'd had a terrible nervous breakdown – two, three, four, five nervous breakdowns, one after other. *The Goon Show* did it. That's why they were so good."

Because of the "difficult" label, he almost had to beg for work, and the first to respond was the actor/manager Bernard Miles, who asked him to play Ben Gunn in *Treasure Island* at the Mermaid Theatre on the edge of the City of London. It was during its successful run that Milligan and John Antrobus wrote the bleak comedy *The Bed Sitting Room*, which was set in the aftermath of the third world war. It too, opened at the Mermaid in 1963 with

His next piece, *Oblomov*, was just as successful, opening at the Lyric Theatre, Hammersmith, in 1964. It was based on the Russian classic by Ivan Goncharov, and gave Milligan the opportunity to play most of the title role in bed. Unsure of his material, on the opening night he improvised a great deal, treating the audience as part of the plot almost, and he continued in this diverting manner for the rest of the run, and on tour as *Son Of Oblomov*.

In the late 1960s he did a number of television series, notably the *World Of Beachcomber* and *Q5*. He also became a favourite on TV chat shows, although it was with some trepidation that the host – be he Michael Parkinson, Eamonn Andrews or Terry Wogan – would introduce him. Milligan rarely had much of an inkling of what he was going to do, even at far more formal, scripted occasions. "Turn up on the day," he said. "They point me at the audience and I do it."

He also turned his attention to the cinema. His films included *The Magic Christian* (1971), *The Devils* (1971), *The Three Musketeers* (1973), *The Last Remake of Beau Geste* (1977) and *Monty Python's Life Of Brian* (1978). On the big screen there was not marked success, for it was impossible to get near the essence of Milligan in short, carefully rehearsed takes.

He worked harder than almost any entertainer one can think of, but seemed to have an imperfect grasp of what was good and what was dashed-off self-indulgence in his prolific output – a *Private Eye* cartoon in 1984 had a bookshop with a sign in the window: "Spike Milligan will be here to write his latest book at three o' clock." Novels, memoirs, verse – words gushed from him in a torrent.

He seemed to mellow in later years, but there was always a hint of the dangerous spark that had brought him to the brink of despair so many times and lit beacons of laughter to cleanse us all. In 2000, to a clutch of awards was added an honorary knighthood. It was honorary because – and earlier the cause of considerable furor – his father's high baronetcy meant that



'Money couldn't buy friends, but you get a better class of enemy.' SPIKE MILLIGAN

THE GOONS

'It's a gift and a curse. You get the pain much worse than anybody else but you see a sunrise much more beautiful than anyone else.'

SPIKE MILLIGAN ON MENTAL ILLNESS





David James, Geoff Kelso, Jonathan Biggins, Tony Harvey

A GOONOLGY

- | | |
|--|--|
| <p>1918 Spike Milligan born in India. His father was an Irishman serving in the British Army.</p> <p>1921 Harry Secombe born in Swansea, England.</p> <p>1925 Peter Sellers born in Southsea, Hampshire into a family of entertainers.</p> <p>1934 Spike and his family return to England where he works as a factory hand as well as playing the trumpet for jazz bands</p> <p>1939 World War Two breaks out. Spike is 21 and is conscripted to serve in the Royal Artillery. Harry Secombe is 18 and sent to serve in North Africa. Peter Sellers, only 14 at the time, is not conscripted.</p> <p>1942 Spike and Harry meet in North Africa while on duty in the Western Desert. They perform in many troop</p> | <p>he becomes a member of the RAF Entertainment Unit and tours with Ralph Reader's Gang Shows.</p> <p>1944 Spike is wounded in action in Italy and hospitalised for shellshock.</p> <p>1945 After drifting through various military jobs in Italy, Spike eventually becomes a full-time entertainer playing with The Bill Hall Trio in jazz/comedy concert parties for the troops.</p> <p>1948 Spike, Harry and Peter are all back in England. Spike is making an unsteady income playing with the Hall trio whilst trying to break into radio. Harry gets a job working as an impersonator at the Windmill Theatre. He meets Peter Sellers and Michael Bentine. Spike, Harry and Michael Bentine meet at Jimmy Grafton's pub, writing skits, jokes and doing impressions. Peter Sellers soon joins the team</p> |
|--|--|

"All I ask is the chance to prove that money can't make me happy." SPIKE MILLIGAN

- | | |
|---|--|
| <p>1951 Peter Sellers marries actress Anne Howe.</p> <p>1951 A pilot episode of <i>The Goon Show</i> was made in February and the first series was broadcast on BBC in May. The first series was entitled <i>Crazy People</i> as the BBC did not like the name <i>The Goon Show</i>. Many of the characters later to become popular pop up in the early shows. By the end of the year the show gets its intended title, <i>The Goon Show</i>.</p> <p>1952 Spike marries June Marlowe.</p> <p>1952 At the end of the second season Michael Bentine leaves the show. The characters become more regular and the comedy and sound effects more refined.</p> <p>1952 Spike suffers his first breakdown. He tries to kill Peter Sellers with a potato peeler.</p> <p>1953 The original <i>Goon Show</i> announcer Andrew Timothy leaves and is replaced by Wallace Greenslade. Spike misses twelve episodes due to mental illness. In the fourth series the show begins to have a single plot giving the show its most recognisable format.</p> <p>1954 The BBC transcription service starts to record shows, making them available to audiences in other countries. The Goons do their Morris Dancers routine at the Coventry Hippodrome</p> <p>1954-1959 <i>The Goon Show</i> becomes hugely successful and all three performers are household names in the UK and Australia</p> | <p>1959 Spike announces that the 9th series will be the last. However, the Goons are presented with a petition signed by listeners to carry on the show.</p> <p>1960 28 January. The last <i>Goon Show</i> is broadcast after the BBC pull the plug due to Spike's inability to sign another contract.</p> <p>1961 Wallace Greenslade dies.</p> <p>1961 onwards The Goons embark on successful solo careers. Harry continues to be popular as a singer and entertainer. Peter becomes an international film star appearing in films such as <i>Dr Strangelove</i>, <i>The Pink Panther</i> and <i>Being There</i>. Spike performs onstage and becomes a prolific writer of books, plays, poetry and TV comedy.</p> <p>1972 The Goons reunite to do a special called <i>The Last Goon Show of All</i></p> <p>1979 Spike appears in <i>Monty Python's Life of Brian</i></p> <p>1980 Peter Sellers, then married to</p> |
|---|--|



Richard Cottrell, Geoff Kelso, Tony Harvey

MEETING SPIKE MILLIGAN

GEOFF KELSO

In 2002, a few months after Spike had died, I (God Save John Howard) performed on stage in a tribute to Spike entitled *I Told You I Was Ill*. This live show at the Comedy Theatre in Melbourne was a fundraiser for one of Spike's favourite charities, the Friends of the Earth. It was incidentally (God Save John Howard) recorded by ABC local radio and then broadcast nationally – to a deaf cat (God Save John Howard). Here now is an almost verbatim transcript of the original ABC Sanskrit horsehair and plastic nuclear powered recording of me doing the highly steamed talking:

It was at the end of a show he [Spike] was doing at the Theatre Royal in Sydney. My friends and I, at that time (it was 1980) were writing and recording a radio show on Triple



David James, Jonathan Biggins, Geoff Kelso, Tony Harvey

J, Double J as it was known then, called *Dr Poo*. It was a kind of silly version of *Dr Who*. One of the writers, Steve Johnson and I went to see his show and we took with us some badges that we had made for the fans of our show. Milligan was in great form, he had

We went back to the stage door and it was an open house, he said, "Come in, come in, come in" and there was a fridge full of wine, "Here have some wine" and his mother was there and it was wonderful. He was chatting to everybody and we waited our turn to have a chat with him and eventually we did. We said "Mr Milligan, fantastic show, we do radio." He said:

"Ah good, that's fantastic. I used to do radio. We used to do half a dozen ideas each and then make it up. You do that? Improvising, you know that? Good good."

"We'd like to give you these badges for the radio show we do."

"What's this, DC Pog?"



Jonathan Biggins, David James

"Spike Milligan is a man whose contribution to British culture is incalculable. Since the second world war, in which he served, Spike Milligan has been central to the development of British comedy – one might also say to our actual sense of humour. Everyone knows that, in comedy, very little is truly original. Spike's work is part of that very little."

BEN ELTON

My friend Steve said, "Mr Milligan, we think that you have created half the Irish jokes in the world. Have you heard this one?" "No. Ok"

Have you heard about the Irish vet who had to operate a Siamese cat?"



Jonathan Biggins, Geoff Kelso, David James

"Right, there's this man who is training his dog to fly to the moon on rollerskates. Every night he takes the dog outside and points it to the moon and says 'moon moon'. We think the dog is catching on. There you can use that."

celebrates valued partnerships with our Season 2007 Sponsors

Sponsor of The STC Actors Company



Major Sponsors

The Sydney Morning Herald



Government Support



The Australia Council
the Federal Government's
Arts Funding and
Advisory Body

Presenting Sponsors



Ebsworth &

Ebsworth LAWYERS



Accommodation Partner



Associate Sponsors



ADSHL
Media Partner

Minter Ellison
LAWYERS

TIFFANY & Co.

Premium Season Sponsors



CLEMENGER BBDO



Hudson



Season Sponsors



Canon
advanced simplicity

FRONTLINE

HASELL



permission
communications
connecting the world

PLAYBILL

PRICEWATERHOUSECOOPERS

ROTHSCHILD

TIME
News magazine



Corporate Sponsors

ACMN

Arcate

Asia Restaurant
and Pub

Grosvenor Australia

Asset Management

IDS Displays
ISS

MAC

Macdonald & Masterson Printing

Moon Design
Newtown Picture Framing Studio

Pegasus Technology

Penfold Buscombe

PPS Hairwear

Community Partners



CAMERON MACKINTOSH AUSTRALIA
the national business award of

THE GONSKI FOUNDATION

Pier 4, Hickson Road, Walsh Bay PO Box 777, Milers Point NSW 2000
Telephone Wharf Box Office (02) 9250 1777 Administration (02) 9250 1700 **Fax** (02) 9251 3687
Email mail@sydneytheatre.com.au **Website** sydneytheatre.com.au

Board of Directors Ian Darling (Chair), John Atanaskovic, Sandra Forbes, Genevieve Lemon, Sandra Levy, Martin McCallum, Sam Mostyn, Robyn Nevin AM, Cameron O'Reilly, Peter Young

Artistic Director Robyn Nevin AM
Artistic Associate Tom Wright
Artistic Associate Andrew Upton
Artistic Associate/Company Manager Egil Kipste
Casting Director Serena Hill
Casting Coordinator Marc Psaila
WHARF 2LOUD Director Brendan Cowell
Resident Designer Tess Schofield
Richard Wherrett Fellow Lee Lewis
Acting Literary Manager Campion Decent
Education Manager Helen Hristovski
Wharf Revue Director Jonathan Biggins

STC Actors Company Martin Blum, Brandon Burke, Peter Carroll, Eden Falk, John Gaden, Hayley McElhinney, Amber McMahon, Colin Moody, Pamela Rabe, Emily Russell, Dan Spielman, Helen Thomson

General Manager Rob Brookman
Deputy General Manager Luke Nestorowicz
Major Projects Manager Jo Dyer
Planning Manager Trish Carlon

Finance Manager Claire Beckwith
Accountant Helen Ban
Accounts Officer Julie Stagg
Personnel Manager Kate Stitt
Personnel Officer Patricia Hennessy

Marketing Manager Kara Every
Marketing Coordinator Georgina Ross
Publicity Manager Dianne Lavender
Publicity Coordinator Wesley Slattery
Publications Editor Laura Scrivano
Graphic Designer Grant Sparkes-Carroll

Executive Assistant Zoë Williams
Receptionist Fieke Geerts
Archivist Judith Seeff

Head of Development Sally Noonan
Sponsorship Executive Arabella Whyte
Philanthropy Coordinator Georgina Le Poer Trench
Development Assistant Mara Jean Tilley

Box Office Manager Jo Michel
Event Ticketing Manager Belinda Evans
Specialist Sales Coordinator Barbara Vickery
Project Manager Katrina Van Ingen
Duty Supervisors Abby Connor, Lisa Griffiths, Andrew Johnston
Permanent Box Office Staff Nancy Alexander, Alex Boza, Rachel Goldstein, Monetta Harpwood, Tom Hatfield, Simon Phillips, Jonathan White
House Services Manager Marlene Nalduke

Head of Production Anne Eves-Boand
Production Administrator Terr Richards
Production Managers Janet Eades, Neil Kutner
Head of Stage Management John Reid

Technical Manager Barry Seare
Head of Lighting Graham Henstock
Deputy Head of Lighting Adam Bowring
Sound Supervisor Robin McCarthy
Senior Head Mechanist Eric Duffy
Theatre Technicians Cameron Menzies, Simon Robinson

Production Workshops Manager John Preston
Head of Set Construction James McKay
Senior Set Constructor Andrew Craig
Set Constructors Mark Rowley, Darrian Whatley
Draughtsperson Vanessa Crane
Metal Workshop Brett O'Donne
Head of Stores and Maintenance Gary Everingham
Head of Props Alex Stuart
Props Maker Todd Arthur
Props Hire Coordinator Andrew Brittain
Head of Scenic Art Hilary Burrows
Scenic Artist Ron Theissen
Driver/Buyer Ashley Trotter

Costume Manager Scott Fisher
Costumiers Cathryn Ashton, Joanna Grenke
Mary Anne Lawler, Ruth Tickle
Wardrobe Backstage Supervisor Jane Seaton
Wig and Hair Supervisor Lauren A. Proett

Sydney Theatre

Executive Manager Jo Dyer
Operations Manager Trish Carlon
Events and Operations Coordinator Josie Wilson
Technical Manager Marcus Kelson
Head Mechanist Kevin Sghey
Head Flyman Steve Mason
Deputy Head Flyman Wil Perez
Head Electrician Andrew Tompkins
Head of Sound Kevin White
Lighting Desk Operator Kayne Johnson
Theatre Manager Gene Carroll

STC Writers Under Commission Andrew Bovel, Beatrix Christian, Stephen Jeffreys, Aam John, Stefano Nantsou and Tom Lycos, Tony McNamara, Louis Nowra, Katherine Thomson, Ian Wilding

STC Peer Group Peter Carroll, Stephen Carter, Emily Davies, John Gaden, Tony Howells, James, Anne Macken, Nick Schillepot, Katherine Thomson, James Wilson

Auditors KPMG
Legal Representatives Edwards & Edwards
Sydney Theatre Company Overseas Representatives Yoko Ono and David Lauder (London)
Shant Thompson (New York)

Sydney Theatre celebrates valued partnerships with the following sponsors

Artwork Partner

Sydney
WATER

Energy Partner

EnergyAustralia

Balcony Partner

Yarra Burn

Box Partner

ERNST & YOUNG
Quality In Everything We Do

Founding Partner

Harbour Foreshore Authority

Business Partner

Leading Edge

Chocolate Partner

Lindt
OF SWITZERLAND

Ice-cream Partner

Connoisseur

Fine Wine Partner

Yarra Burn

Premium Beer Partner

TOOHEYS

Community Box Endowments

The Woodcock Foundation

Sydney Harbour Foreshore Authority

YingTong
WALK WITH THE COONS

ON TOUR

Riverside

**RIVERSIDE THEATRES, PARRAMATTA
FROM 13 JUNE**

Corner Church and Market Streets
Parramatta NSW
Bookings (02) 8839 3399 www.riversideparramatta.com.au

mtc MELBOURNE
THEATRE
COMPANY

**THE ARTS CENTRE, MELBOURNE
FROM 20 JUNE**

Southbank, Melbourne VIC
Bookings 1300 136 166 www.mtc.com.au

88 Glen
Street
Theatre

**GLEN STREET THEATRE
FROM 1 AUGUST**

Glen Street Theatre, Belrose NSW
Bookings (02) 9975 1455 www.glenstreet.com.au

merrigong
THEATRE CO @ IPAC

**ILLAWARRA PERFORMING ARTS CENTRE,
WOLLONGONG
FROM 15 AUGUST**

Burelli Street, Wollongong, NSW
Bookings (02) 4226 3366 www.ipac.org.au

Queensland Theatre Company

**PLAYHOUSE, QUEENSLAND PERFORMING
ARTS CENTRE
FROM 22 AUGUST**

Southbank, Brisbane QLD
Bookings 136 246 www.qldtheatreco.com.au

CIVIC
THEATRE
NEWCASTLE

**CIVIC THEATRE, NEWCASTLE
FROM 12 SEPTEMBER**

Hunter Street, Newcastle NSW
Bookings (02) 4929 1977 www.civicprecinctnewcastle.com.au

geelong
performing
artscentre

**GEELONG PERFORMING ARTS CENTRE,
GEELONG
FROM 20 SEPTEMBER**

Little Malop Street, Geelong VIC
Bookings (03) 5225 1200 www.gpac.org.au

THEATRE ROYAL
HOBART

**THEATRE ROYAL, HOBART
FROM 27 SEPTEMBER**

Campbell Street, Hobart TAS
Bookings 1800 650 277 www.theatreroyal.com.au



Chair Ian Darling **Trustees** John Atanaskovic, Jillian Broadbent AO, Nick Greiner AC, Michael Magnus, Peter Miller, Angie Milliken, Sam Mostyn, Cameron O'Reilly, Andrew Stuart, Carla Zampatti AM **Councillors** Sue Cato, Leo Christie, Tony Dickin, John B Fairfax AM, Lynn Fenn, Carolyn Lowry OAM, Richard Lyle, Peter Markus, Josi Mazaraki, Scott McDonald, Tim McFarlane, Brian Nebenzhani OAM MFD, Naomi Parry, Geraldine Paton AO, Rebel Penfold-Russell, Margaret Rose, Kim Williams

Actors Company Patrons \$10,000+

A Cheery Soul – Benefactor of the STC Resident Artist Program \$10,000+

Benefactors of the STC Education Program \$5,000+

Collected Stories - Benefactors of the STC Literary Program \$5,000+

Great Expectations – Patrons of the STC Education Program \$2,000+

Emerald City \$1,000+

Antoinette Albert	Mrs Jeannette King	Westfield Group
Ruth Armytage AM	Peter Lowry OAM & Carolyn Lowry OAM	Doctor Derrick Woodhouse.
John and Charlotte Banks	Andrew & Bronwyn Lumsden	Mr Mark Worral
Joan C Betteridge	Michael Magnus and Michele Ferguson	Mrs Robbyn Yanchenko
Dr David G Block AC and Mrs Naomi Block	Mrs Judith McKernan	Mr & Mrs Simon & Sally Yencken
Anthony and Leda Booth	Ms Denise Moran	
Rob Brookman & Verity Laughton	Ms Kyoko Nishio	
Mr Mark Burrows	Richard Oppen	
Dr Bruce Caldwell	Timothy & Eva Pascoe	
Mr Joseph Catanzariti	Mrs Caroline Phillips	
Dr Michael Chomyn	Mr & Mrs John Playoust	
Gordon Douglass	Ms Anne Schofield	
Mr Ian Dunlop	Mr Galwyn Shineberg	
Mr & Mrs Paul Espino	Alestrin and Beverley Sloan	
Forbly Lind	Mrs Deborah Sweeney	
Mr Stephen Gurnel	Mrs Kathleen Tutton	
Mr & Mrs John Gurnel	Mr & Mrs John Gurnel	

Mr & Mrs Barker	Alan E. Elliott
Mr & Mrs Buchamp	Dr Thomas and Mrs Ingeborg
Mr & Mrs Vanessa Bednall	Girgensohn
Mr & Mrs Blattman	Mrs Julie Goold
Mr & Mrs Blain Bogнар	Mrs Ann Gowing
Mr & Mrs Borda	Warren & Lea Gray
Mr & Mrs Bowering	Mr Craig Hassall
Mr & Mrs Neil Buchanan	Meredith Hellicar
Mr & Mrs Burton	Mrs Mylanwy Horne
Mr & Mrs Clarence Clarke	Mrs Geraldine James
Mr & Mrs Cook	Julia Jane Pty Limited
Mr & Mrs Likens	Margaret Johnston

Mrs Isabelle Joseph
Ralph W. Lane, OAM
Kevin & Deirdre McCarri
Ms Jeannette McHugh
Dr Stephen McNamara
Mr Peter Miller
Brian Nebenzahl OAM, RFD and
Jocelyn Nebenzahl
Ms A O'Driscoll
S. Ollington & D. Hector
Mr Conrad & Mrs Alice Oppen
Andrew Korda & Susan Pearson

Mr Jon Pratten
Mr & Mrs Stephen Radford
Valda Rigg
Garry E. Scarf
Ms Margaret Sekel
C.M. & A.M. Simpson
Ms Jane Warrimer
Sue & Jon Wenn
Evan Williams
Mr Peter Young

Mr & Donald Aitken
Mr & Andrew Andersons AO
Mrs Janice Barnett
Mrs Barnett
Mr Greg Bayles
Mr Anthony Bendall
Mr & Mrs Fearley Billinghamst
Mr & J S Blackwood
Mr & Mrs Bowring
Mr & Mrs David & Louise Byrne
Mrs Barbara Cail AM
Mrs Irene Caldwell
Mrs Carolyn Carter
Mrs Freda Cassen
Mrs & Bryony Cox
Mr & James Davidsons AO
Mrs Helen Duck
Mrs Graham Egan
Suzanne and Peter Evans
James Farfax AO
Judith Freckman
Mrs Dorothy Hoddinott
Mr & Mrs John and Maria-Teresa Hooke
Mr & Mrs Kenneth and Lilian Horle
Dr George Jacobs
Carol Johnson
Dr & Mrs Brian Jones
Mr Syd Jones
Daniela Kell
Mr & Mrs John & Jann Kuner
Mr Jason Labresh
Mr Devon Landau
Sarah Lawrence
Mrs Margaret Lederman
Mr Paul Lewis

Mr & Mrs Craig & Nicholle Lindner
Linda Lockett
Dr Peter Lu
Mrs Margaret Mashford
Dick & Mary Mason
Ms Janet McEwan
Dr Graeme Mendelssohn
John and Maureen Murray
Dr Peter A. Musgrove
Ms Margaret Nelson
Peter and Jenny Pockley
Mr Ronald Richards
Mrs Anne Roy
Hon Gordon Samuels AC CVO
Ms Sue Schreiner
Dr Helen Scott
Ms Emine Sermet
Mrs Emma Snodgrass

Dr & Mrs P Southwell-Keel
Anne Spong
John and Christina Stitt
Mr & Mrs Ian and Diana Temby
Michael & Michelle Tey
Mr John Thacker
Mrs Annalise Thomas
Kathleen Thomas
Christine Thomson
Mrs Beverley Tieck
Greig Tiltonson
Richard & Anne Travis
Richard & Anna Walker
Dr Heinz Wicki
Lynn Wykes
Isobel & George Yuille

Company \$100+

Dr Roberto Adair
Dr John W. Allen
Dr John Amm
Professor Stephen and Mrs Helga
Amzel
Dr Robin Apter
Dr Margaret Amott
Dr Elvira and John Bevan
Mrs Barnes
Mr Lindsey Baudinet
Mr Clarke Beaton
Barbara Bird
Julia Biro
Therapeutic Block
Dr Gerence Buckley
Dr Caroline Burnan
Dr Elizabeth Burgess
Dr Holly Caillard
Doctor Helen Carey
Dr Laura Carniato
Dr Evelyn Carter
Dr John H. Casey
Mrs Casson and Jill Rossiter
Mrs Castaldi
Dr Paolo Cavazzini
Dr Li Huan Chai
Mrs Archibald Chambers
Dr David Champion
Dr William Chapman
Dr Roberto Chystrall
Dr Carmel Clark
Dr Rosemary McColl
Dr John Colbourne
Dr Margaret Colless
Dr Mike Costello
Dr Thea and R Cowdery AM QC
Mrs Cowley
Dr Catherine de Boies
Dr Catherine de Boies
Dr David Deason
Dr Florence and Eric Gibson
Dr M. H. Gabor and Linda Gaudreau
Mrs Denipie
Dr Edward Gibson
Dr Richard Giller
Dr George and Pamela Githshall
Dr Margaret Givens
Dr David Goley
Dr David Gowers
Dr Janet Gower
Dr Douglas Grieve

Dr Ronald Lee Gaudreau
Mrs Linda Geisker
Nicole Giles
Lawrie Giltonrich
Mr Duncan Glasgow
Mrs Valerie Glover
Mrs Bev Gowenlock
Mr Graeme Green
Mrs Priscilla Guest
Mrs Jean Hadgraft
David & Lisa Hale
Mr Richard Hale
Mrs Alison Hale
Mrs Catherine Harris
Lady P H Harrison
Mr Aaron Hendler
Michael and Doris Hobbs
Mrs Yvonne Honnay
Mrs Gyongyi Horvath
Mr John Howard
C J Hutchinson
Anita Jacoby
Miss Kay Johnston
Alyson Kakakios
George & Judith Kalnins
Mr John Kelly
Peter & Catherine Kernaghan
Dr & Mrs Raymond King
Professor James Lance
Margaret Langer
Mrs Judith Laurence
Ms Elizabeth Lee
Mrs Patricia Lemaire
Ms Sandra Levy
Dr Peter Lewin
Mrs Mary Lineman
Mrs Gillian Long
Mrs Joanna Love
Mrs Gweneth E. Luxford
Miss Ann Macarash
Anne Mackellar
Dr Macconchie & John Macle
Doctor Sandra Mackinnon
Mr Brian Mann
Mrs Mary Maw
John McKeown
Mr John McKee
Michael & Jo Martin
Mrs Victoria Marshall
Mrs Anna Mathis
Mrs Patricia Merton

John & Helen Maston
Mr Peter Maxwell
M & J McAlary
Mr Kenneth McDonald
Dr A McFarlane
Professor Ken McKinnon
Bernard and Elizabeth McNair
Ms Alison Meades
Mr Herbert Menka
Monica Miland
Mrs Frances Milat
Professor Elizabeth More
Mrs Judy Murphy
Ms Emma Murphy
Hal & Leone Myers
Ms Elizabeth Nash
Irena Nebenzahl
Doctor Michael Neil
Robbie Nicol
Nancy O'Connor
Mrs Sima Oertli
Mrs Glynn O'Neill
Mrs Anne Owens
Mrs Mary Paget-Cooke
Mrs Alice Parsons
Ms Alison Payne
Geoff & Sharyn Peattie
Mr Reginald Perry
Alison Pert
Mrs Bettina Pidcock
Mr Simon Pillar
Dr Marjorie Pink
Debra Pinkerton
Ray J Pilbersek
Ms Rosalie Pratt
Mrs Wendy Pratten
Ms Lynette Presdee
Mrs Lorna Price
Mrs Margaret Prokop
Ms Jill Raiston
Ms Rosalind Ramsey
QC Mr J Ryan
Ms J Sheila Harrison AM
Mr VJ Reardon
Rebecca Richards
Mr Martin Richmond
Dorothy Robinson BSc
Dr John Robinson
Mr George Robinson
Mr William Ross

Beverly Sarvary
Dr Mark Seilkowitz
Mr Todd Severson
D. Shillington
J Skinner
Ms Lorraine Slade
Pat Smith
Mr Barry Smith-Roberts
Mr Matthew Starr
Mr & Mrs Rudolf and Elizabeth Steinlein
Dr Norma Stephens
Ms Liz Stephenson
Ms Kirri Stone
Mrs Susan Suhood
Mary-Lynne Taylor
Mrs Carmel Taylor
Pauline Taylor
Mrs Margaret Teh
Mr Richard Thompson
Ms Helen Thompson
Mrs Lynn Trainor
Mrs Beverley Trivett
Jenny Trowse
Mrs H Vari
Louise Verrier
Diane Wachman
Mrs Lynne Wait
Mr Leslie Walford
Mr Ian Walters
Elizabeth Webby AM
Mrs Joy West
Mr Peter Wilkins
Ms Joan Wilkinson
Ronald Williamson
Ruth Wilson
Keith & Janet Winsbury
Dr Andrew Wright
Mrs Jill Wright
Mr Xi Ping Wu
Theresa Yates
Doreen Yin
Mr & Mrs Zuckerman

Production Acknowledgements

Program edited by Laura Scrivano
Program designed by Grant Sparkes-Carroll
Rehearsal Photography by Tania Kelley
Boston Internships Michelle Forrell,
Raina Lewis
Dialect Coach Betty Williams, courtesy
of NIDA
The Stripper by David Rose
Thank you Dr Kathryn Lovric, Steve
Francis, Angela Lewis, Lisa Marie Harris,
Una Reynolds, Ben Fink

Research Sources

The Goon Show Site (thegoonshow.net)
The Guardian
BBC (bbc.co.uk)
A History of The Goons

STC Casual Staff

Costume Seasonal Trish Barker, Jennifer
Drew, Jennifer Grace
Costume Casual Kirsten Buis, Elisa
Heimann, Rick McGill, Jenni Langford
Casual Electrics Matt Cox, Verity Hampson,
David McCrae, Ingrid Rahlen, Gordon
Rymer, Andrew Williams
Casual Mechanist Stuart Morris
Casual Sound David Trumpman, Michael
Sweatman, Tim Fuller
Casual Stores David Lee, Ben Nichols,
Charlie Douane, Alan Vella
Contract Set Constructor Michael Apofis,
Barry Hiblen
Set Constructors Juan Fabrellas, Chris
Leech, Michael Lunck, Peter Owens, Boaz
Shemesh, Zac Roach.
Casual Props Makers Sandy Lawry
NIDA Secondment Emilie Sysavanh
ST Electrics Miles Thomas
ST Mechanist Andrew Tindall-Davies
ST Sound Michael Toisuta
Stage Management Seasonal Kim
Benware, Larna Burgess-Munro, Phoebe
Collier, Ruth Constantine, Taren Cooper,
Georgia Gilbert, Anna Kosky, Tanya Leach,
Mary Macrae, Millie Mullinar, Katy Pitney,
Roger Press, Nicole Robinson, Kate Smith,
Sarah Smith, Minka Stevens, Jamie Twist
Front of House Kate Andrews-Day, David
Barrow, James Barrow, Mischa Chaleyer-
Kynaston, Hannah Cowley, Suzanne Dunne,

Rachel Gelzinnis, Laszlo Hajdu, Andrew
Lees, Andy Leonard, Michael Lewis, Arabella
Macpherson, Jodie Payne, Genevieve
Reynolds, Una Reynolds, Anne-Marie
Slevison, Holly Thompson, Lynne Trevail,
Allan Vella, Coralie Venus, Andrew Wall,
Emma Williams, Christian Witz, Charles
Jarratt, Louise Sykes, Katie Yealland, Eve
Stievenard, Denis O'Dwyer, Ryan Lobo,
Kathryn Stuckey, Jamie Conway, Michaela
Davies, Matt Goodwyn, James Beach,
Johnny Nasser

Box Office Hamilton Budd, Bill Burns
Brown, Richard Cox, Suzy Devery, Willo
Drummond, Tania Kelley, Adriana Law,
Ryan Lobo, Eliza Maunsell, Catherine
McCorrie, Ben Mortley, Luke Rogers,
Rosanna Scarcella, Anthony Skuse,
Catherine Smith, Lucy Taylor, Catherine
Terracini, Andy Wallace, Chris Williams,
Katie Yealland
Additional Hairdressing ARDINO

STC is a member of the Live Performance
Australia and Confederation of Australian
State Theatres.

Wherever possible the copyright owners
of material produced in this program
have been contacted.

Guided Tours of The Wharf

Guided Tours of The Wharf complex are
available on weekdays between 10am and
4pm, for schools, students, clubs, tourists
and interested members of the public.
To book, please telephone (02) 9250 1777.
We thank our trained volunteer guides for
providing this service.
Volunteer Guides Rosemary Allison, Joan
Betteridge, Joanna Erskine, Ron Johnson,
Anne Lennard, Lyn Mallesch, Steve McAuley,
Joan Morgan, Barry Moscrop, Prim Moss,
Valerie Muir, Tony Sherlock, Diane Sturrock,
Lynn Trainor, Bill Turbet, Bruce Willson
STC Archives Volunteers Ken Gray, Patricia Ryan

STC Services

There is an infra-red sound system in
Wharf 1 and Wharf 2
to assist our patrons with impaired hearing.
We request that patrons wishing to use the

facility telephone our Box Office on
(02) 9250 1777 prior to their visit, as
special seats are required, or inform us of
your needs when subscribing to STC.
Access Patrons confined to wheelchairs
can be comfortably accommodated in all
our venues. Please inform our Box Office
when making your booking so that we may
take account of your special needs.
To ensure that patrons enjoy the
performance, management asks you to note:
• Cameras, tape recorders and paging
devices should not be used inside the theatre.
• Switch off alarms and mobile phones prior
to the performance.

SYDNEY OPERA HOUSE

Sydney Opera House Trust

Mr Kim Williams AM (Chair)
Mr John Ballard
Mr Wesley Enoch
Ms Renata Kaldor AO
Ms Jacqueline Kott
Mr Robert Leece AM
Ms Sue Natrass AO
Mr Leo Schofield AM
Ms Barbara Ward
Mr Evan Williams AM

Executive Management

Chief Executive Norman Gillespie
Director, Facilities Paul Akhurst
Director, Finance & Systems David Antaw
Director, Marketing & Development
Naomi Grabel
Director, Performing Arts Rachel Healy
Director, People & Culture Joe Horacek
Director, Information Systems
Claire Swaffield
Director, Tourism & Visitor Operations
Maria Sykes

Sydney Opera House

Administration (02) 9250 7111
Bennelong Point Box Office
(02) 9250 7777
GPO Box 4274
Facsimile (02) 9250 7666
Sydney 2001 NSW

NEVER UNDERESTIMATE WHAT YOU CAN DO.

As a UNICEF Global Parent, world famous soprano Yvonne Kenny has, in the last year, helped:

- Provide over 685,000 Warm Clothing Kits to children affected by the Pakistan earthquake
- Give 2.3 million people in Sudan access to safe water

Like Yvonne, you too can help make a better future for the world's poorest and most vulnerable children.

UNICEF Australia has a monthly donation program called UNICEF Global Parent. It offers Australians the opportunity to donate a monthly amount to help UNICEF protect children from war, hunger, disease and exploitation in 155 countries and territories.

For just \$35 a month, you can join this program and make a real difference to children's lives.

Just \$35 a month can protect over 18,000 children every year against polio.

CALL 1300 134 071

or visit our website www.unicef.org.au

This publication is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published. Additional copies of this publication are available by post from the publisher listed below; please write for details.

This is a **PLAYBILL / SHOWBILL** publication.

PUBLISHER Playbill Proprietary Limited / Showbill Proprietary Limited ACN 003 311 064 ABN 27 003 311 064
1017 Pacific Highway, Pymble NSW 2073 Telephone: (02) 9449 6433
Fax: (02) 9449 6053 E-mail: admin@playbill.com.au Website: www.playbill.com.au

Executive Chairman and Advertisement Director Brian Nebenzahl OAM, RFD / **Managing Director** Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl / **Director-Production** Chris Breeze / **Manager - New Zealand Ngaire Stent**

Melbourne Office: C/- Moore Stephens HF, 14th Floor, 807 Bourke Street, Melbourne VIC 3000; (61 3) 9614 4444, Fax (61 3) 9629 5716. **Canberra Office:** C/- Minter Ellison, 25 National Circuit, Forrest, Canberra ACT 2603; (61 2) 6225 3000, Fax (61 2) 6225 1000. **Brisbane Office:** C/- HBM Heiser Bayly Mortenson Lawyers, Level 4 Toowong Road, Toowong QLD 4066; (61 7) 3371 1066, Fax (61 7) 3371 7800. **Adelaide Office:** Playbill Pty Limited, Adelaide Convention Centre, GPO Box 2669, North Terrace SA 5001; Mobile (61 4) 419 244 425, Fax (61 8) 8231 3691. **Perth Office:** C/- Ernst & Young, 11 Mounts Bay Road, Perth WA 6000; GPO Box M939, Perth WA 6843; (61 8) 9429 2222, Fax (61 8) 9429 2436. **Hobart Office:** C/- Page Beases, 162 Macquarie Street, Hobart TAS 7000; (61 3) 6235 5155, Fax (61 3) 6231 0352. **Darwin Office:** C/- Ernst & Young, 9-11 Canningham Street, Darwin NT 0800; (61 8) 8943 4200. **Sydney Office:** C/- Playbill Pty Limited, 11 Mounts Bay Road, Perth WA 6000; GPO Box M939, Perth WA 6843; (61 8) 9429 2222, Fax (61 8) 9429 2436. **Wellington Office:** C/- Playbill Pty Limited, 11 Mounts Bay Road, Perth WA 6000; GPO Box M939, Perth WA 6843; (61 8) 9429 2222, Fax (61 8) 9429 2436.



MUSIC COURSES

exclusively for adults

The Music Practice Choir! JOIN NOW!

The 'Tone Deaf' Clinic

Ever been told to
'just mime the words dear'?

Jazz Saxophone

It's an incredible
improvisation!

The Resonant Voice

Find it, tune it, train it and
relish the pleasure of hearing
it really sing.

Jazz Voice

Perfect for shower singers
who want to come out of
the closet.

With Two Hands

If you've always wanted to
play piano or improve your
rusty skills.

Blues Guitar

For profoundly talented
air guitarists ... Relax and
let it happen!

First Fiddle

Jump over the moon when
you hear yourself play
Pachelbel's Canon.

All That Jazz

Experiment,
improvise; how far (out)
can you go?

The Convivial Cellist

For the ultimate
in swoon...

Beginner Guitar

Learn the frets
without fretting.

Clarinet a cappella

It's smooth, it's velvety,
it's delicious and it's not
fattening!

Chamber Music

A very civilised way to
spend an evening.

Seriously Saxophone

Indulge yourself – you know
you want to!

The Magic Flute

Pan's legacy – and still
a romantic instrument.

Gillian Bonham 0211 7055

BAUME & MERCIER & ME



It's TIME to make a difference. To learn more about how
Baume & Mercier and KIM BASINGER contribute to programs
that improve education for our children, protect animals
and the environment, please visit: www.baume-et-mercier.com

Lend Lease



**"STUNNING, UNFORGETTABLE
BREATHTAKING**
the complete theatrical experience!"
ECHO



CAMERON MACKINTOSH'S
NEW PRODUCTION OF
BOUBLIL & SCHÖNBERG'S
LEGENDARY

**MISS
Saigon**

evolve*

HER MAJESTY'S THEATRE MELBOURNE • FROM 17 MARCH